STAGE AND CINEMA



PEGGY HOPKINS and MERLE MADDERN

HAT new departures in pic-| wide appeal of the screen as an enterial art will the motion tertainment and the necessity of pictures give us now that commodity. We have to face that the war is over? This subject is being fact. The greatest advance of the onsidered carefully by the big men of pictures as far as artistic settings the screen drams, and the thought are concerned is still to take place the screen drams, and the thought and in the near future. I hope and seems to be well fixed that radical I also believe that there will be a departures are forthcoming as a recorresponding advance in the artistic sult of experimenting for which there ere no opportunities during the war.
Wilfred Buckland, art director of again become more experimental and supportunities. were no opportunities during the war.

more progressive."

MANSFIELD COLLECTION IN

MUSEUM.

The National Museum at Washing-

ton has received and placed on public

exhibition one of the most notable col-

costumes, jewels, crowns, insignia, swords, hats and shoes worn by the

sive repertoire of historic characters

The collection was offered to the

Government gratis and without reser-

vation by the actor's widow, Mrs. Bea-

AMUSEMENTS.

seated promptly at the rise of the curtain FIRST MATINEE THURSDAY

in the New Comedy
DEAR

J.M.BARRIE

WED MATINEE OMITTED THIS WEEK REG. WED MATS. A FTER THIS WEEK

COHAN& HARRIS WEAT

EXTRA MATINEE FRIDAY DEC 27

THREE

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FOE

CHARLES FROWMAN presents

great figures in history.

the Famous Players-Lasky Studio in Hollywood, who is one of the original artists of the motion pictures, expects the films to follow the lead of the stage in artistic staging. Not the lead of the stage represented by the Broadway production, but the school of producing represented by Gordon Craig, lections of theatrical effects ever gath-Granville Barker and others of the ered together. They represent all the radical artists. Mr. Buckland believes in suggesting a scene and appealing to late Richard, Mansfield in his extenthe imagination of his audience.

"During the past year," says Mr. Buckland, "we have made some advance in an artistic way; but it has en slight. For the most part we have played safe, and realism has held sway, both in the kind of stories filmed and in their handling. In 'Prunella' there was a distinct advance, however, and this picture scored a success artistically.

" 'The Blue Bird' and 'The Whispering Chorus' were also great successes from the artist's point of view, and all lovers of literature and the decorative arts were glad to see us produce those

"I firmly believe that the next few years will see a great many changes in the pictures from the art director's point of view. We will come to handle scenes in a different way; we will try to create backgrounds that will emphasize the mood of the scene, that will allow the audience to follow the story without distraction and give smoother flow to the narrative.

"Ever since I came to the pictures several years ago I have been an advocate of settings that appeal to in painting work of that kind has been in evidence for some time. The chief advocate of it on the stage is Gordon Craig, one of the really big men of the theatre and a friend of mine whom I grew up with in Eng-land. When Craig first launched his ideas he was met with ridicule. But anything radically new and unconventional meets with a reception like that, and Craig we'd on with his work bravely. Curiously enough, many of his ideas, were not new, but were a revival of an ancient art of the the-

"Craig's influence spread, and Granville Barker, Max Reinhardt and others took it up. Bakst and the Russian Ballet did a great deal to popularize it in this country. In the realm of painting, under the name of impressionism and numerous other names, the movement toward a more imaginative and we believe a truer art form had been going on for some

"In "The Bottle Imp' we were given a chance to use settings that appealed to the imagination, and that picture was a great success. But it is in photography rather than in settings that we have made our greatest advances lately. By the artistic manipulation of the camera's mechanism we secure effects similar to those of Corot and other painters, and the audience, perhaps without knowing it, follows the story with greater case. "But artistic progress in the pictures is necessarily slow owing to the

THE NEW CINEMAS.

The Strand presents a double feature holiday programme, with D. W. Griffith's "The Greatest Thing in Life" and "The Revolt of the Toymakers," in which twenty-seven children are the

players.

Alla Nazimova is the star of the Rivoli film "Eye for Eye," an adaptation from Kistemaecker's "L'Occident." It is a story of the man of the West and the girl of the East.

At the Rialto Marguerite Clark will be seen in "Little Miss

Hoover," based on Maria Thomp-son Davies's book "The Golden The heroine attempts to corner the egg market to help

win the war. "The Heart of Humanity," a multiple reel film with Dorothy Philips as star, will have its first

public showing at the Broadway.
Allen Holubar was the director
and the coauthor with Olga
Scholl. Geraldine Farrar in "The Hell Cat" will be the attraction Mon-day and Tuesday at Loew's New York Theatre and Roof.

epresent the literary productions of toi, Rostand, George Bernard Shaw, Robert Louis Stevenson, Charles Warren, Octave Feuillet, Nathaniel Hawhorne, Booth Tarkington and others.

The costumes and armor are accurate reproductions of all the periods sented and contain exact coples from such originals as exist, or from such accurate sketches of others as survive of the dress of Marcus Brutus, King Henry V. of England Tear Ivan he Terrible of Russia, Moliere (after whom Mansfield costumed his Alceste in Moliere's "The Misanthrope"), Don Carlos of Spain, Napoleon Bonaparte and Beau Brummell of England. The other costumes represent accurately the costume of the period of the characters and plays in which they were

The characters, authors and plays

represented in the Mansfield collections are Baron Chevrial in Octave Feuillet's "A Parisian Romance," Beau Brummel in Clyde Fitch's "Beau Brummel." Prince Karl in Archibald Clavering Gunter's "Prince Karl," Dr. Jekyll and Mr. Hyde in Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," King Richard in Shakespeare's "King Richard III.," Shylock in Shakespeare's "The Merchant of Venice," Capt. Bluntschii in George Bernard Shaw's "Arms and the Man," Arthur Dimmesdale in Nathaniel Hasthorne's "The Scarlet Letter," Napoleon Ronaparte in Lori-mer Stoddard's "The Emperor Napoleon," Tittlebat Titmouse in Charles Warren's "Ten Thousand a Year," Dick Dudges in George Bernard Shaw's "The Devil's Disciple," Cyrano in Edmond Rostand's "Cyrano de Bergerac," "King Harry in Shakes-peare's "King Henry V.," Beaucairs in Booth Tarkington's "Monsieur Beaucaire," Don Carlos in Schiller's value of the stories that we will present in the future. Now that the war
cloud has lifted the screen art will

Jean in Tolstol's "Ivan the Terrible."

The artistic and literary world will ioubtless be greatly interested in the acceptance and installation of the Richard Mansfield collection by the National Museum, as this action constitutes a notable recognition of the historical value of dramatic art and of the work of a great dramatic artist. In Europe the artist is recognfzed and rewarded by the state in numerous ways. Usually this is by subsidy of the theatre, but in France dramatic artists are made members of the Legion of Honor and in England they are raised to knighthood.

trice Cameron Mansfield. It was ac-drama of the immediate future in the cepted not only as representative of American theatre. So predicts Sam one of the most notable careers in the Forrest, general stage director for Cohistory of the American theatre, but, han & Harris and producer of "Three by reason of the breath of Mansfield's Faces East." What is concatenated repertoire, the literary preeminence drama? "It has to do with the form of the authors of the dramas and the of a play, not its theme," explains potable list of characters for general Forrest. "The concatenated play is history which he represented, as illus- developed by a chainlike plot, strung trating in an extensive manner the out link upon link, until the chain is history of costume in general and also completed. "Three Faces East' may the particular dress of a number of the be accepted as the prototype of this new dramatic form The Mansfield collection is mounted As a stage director Mr. Forrest con-

AMUSEMENTS

in eight cases, four sided glass, in the siders form of the same importance northwest section of the old National that a dramatist holds theme or mo-Museum building. It contains the cos- tif. "Form in the drama is certainly tumes and accessories which he wore as variable as motif," he contends. "In n over twenty productions. These fact it is more so. Most authors are convinced that there are no new plot Shakespeare, Moliere, Schiller, Tol- under the sun; but show me the stage director who doesn't experiment with form. Form has given the one touch of novelty to most of our modern plays. Consider 'On Trial,' 'Romance,

'The Eyes of Youth,' Consider any of the Belasco productions. "A dramatic form that depends upon the mechanics of the stage," adnits this director, "is bound to have brief favor with audiences. For instance, I would never try to repeat a production like 'On Trial.' enated drama, however, has mainly to do with the manner of unfolding a plot. You spin out your story on the stage like a magazine serial. Suspense and surprise are assured-two vital elements of a successful play.

" 'Three Faces East' only shows the ossibilities of concatenated drama. which is essentially American, and I believe will influence and interest our authors until we can see the war th perspective and perfect a new dra-

An interesting feature of the mim



DOROTHY PHILLIPS "THE HEART of HUMANITY" at the BRONDWAY THEATRE

Brooklyn Vaudeville.

Phyllis Neilson-Terry will share chief honors with Pat Rooney and Marion Bent at the Orpheum this week. Other en-tertainers will be Henry Lewis, Mrs. Gene Hughes, Al Lydell and Carelton Macy and Laura

Harris. Nan Halperin will appear at the Bushwick, where will also be seen Kate Elinore and Sam Williams, Harry Cooper, Al von Tilser, Lewis and Gordon, Julia Ring, Lady Alice and Lucille and Cockie.
"Grown Up Babies" will en-

tertain all through the week at

Charles Dillingham's special holida offering at the Hippodrome, is the debut of Belle Story, the "Hip" prima donna, as Josephine. Miss Story declares that this is absolutely her first appearance in a Gilbert and Sullivan on any stage, regardless of the fact that the operas of these famous composers are the Bible of most

"I have led gospel hymns at revival



HELEN MENKEN

meetings in packed tabernacles in the midde West," confessed the singer; for months after I returned from my studies in Milan and Paris I helped Homer Rodeheaver lead the singing for Evangelist William Bederwolf and enjoyed it. I have had two seasons in vaudeville. I have appeared in concert with Caruso and the leading symphonies. I have been the prima donna of 'Chin Chin' and also for the Hippofrome. But in six years of every,

MARGUERITE CLARK AT THE MISS HOOVER'

kind of singing imaginable I have never happened on a Gilbert and Sul-

livan role. "Even in my childhood days I never sped through the part of Josephine or Hebe in some amateur production of 'Pinafore' in my home town. I am probably the only soprano who didn't make her debut in the famous first juvenile company which presented the nautical operetta. Gilbert and Sullivan is to me a new field, and for that reason I am having all the more fun in the present production. I count myself particularly fortunate in appearing for the first time with De Wolf Hopper, who is inimitable in Gilbert and Sullivan roles and an inspiration to the rest of us to keep this bit of 'Pinafore' at the Hippodrome up to his high standards."

BROOKLYN THEATRES.

Richard Walton Tully will present Guy Bates Post in "The Masquerader at the Majestic Theatre for his last engagement in Greater New York before starting on a long tour of the country.

The attraction at the Montauk will be the dramatization of Booth Tarkington's boy detective story, "Penrod," which was seen earlier in the season at the Globe Theatre.

AMUSEMENTS

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